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ABSTRACT

The curriculum guide describes a hands-on publishing activity center as a means of encouraging student improvement in basic skills. Arranged into three parts, part 1 gives program administrators a general program overview, program goals, content area applications, tips for creating a program, information about necessary equipment and supplies, and a list of public relations activities. Part 2 provides teachers and para-professionals with an introduction and a detailed description of a publishing activity center (including physical layout of the center, specific operation of equipment, and activities for teachers, paraprofessionals, and students). Directions are given for making a paste-up and integrating social studies, art, math, and science into the program. The final section provides pupils with a list of 19 steps to publishing success, information about jobs on a school publication, and samples of work published by students in other schools. Appendices include posters that may be removed from the curriculum guide and used as a teaching aid. (LH)

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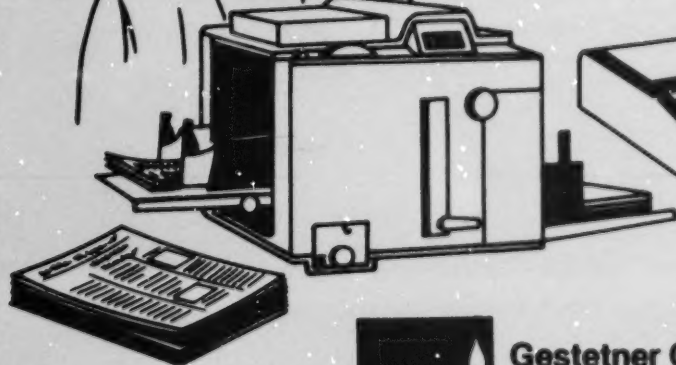
J. Greenwald

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."

**Teaching pupils
how their
written words
are published into
print!**

CURRICULUM GUIDE

the Publishing
Activities
Center



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FOREWORD

The phobic person has a horror of and avoids a specific object, activity, or situation. We are all familiar with adults whose lives are sharply limited by phobias about germs, heights, narrow and enclosed spaces, and wide-open spaces. We are less aware, perhaps, that a vast number of American children and adolescents are severely phobic about the printed word. True to our definition, they fear and avoid reading and writing, and sometimes even generalize their fear to the extent of avoiding verbal communication with school-based adults and other authority figures.

This phobic reaction is a central component of the "emotional overlay" usually seen in non-achieving, the dyslexic, and/or dysgraphic youngster whose hostility or avoidance behavior masks an acute innerpanic. This type of student often "drops out": he/she leaves the hated academic situation without any hopes or prospects for greater success beyond the school walls. Each such educational failure may add its drop of bitterness to the reservoir of skepticism and downright hostility towards education already present in some communities.

The Publishing Activity Center, with considerable documented success, attempts to break this academic downward spiral. Students, via the magic of technology, find that their very own words are published in most acceptable form.

They are now authors (with bylines), producers, and readers of the printed word. Their phobic reactions diminish and disappear as they create and disseminate ideas. They are opened up emotionally and intellectually, and the success they have achieved gives them the strength and patience to deal with the nitty-gritty precision inherent in the publishing process. 3

The end product is a student, formerly one in name only, who now is a thinker, reporter, researcher, writer, editor, typist, proofreader, illustrator, paste-up and layout artist, duplicator, collator, and binder, "caught-up" rather than "turned-off."

DR. BARBARA E. SAUERS
Psychologist in Private Practice

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THE PUBLISHING ACTIVITY CENTER (PAC) Curriculum Guide, with the exception of the material prepared by Dr. Barbara E. Sauers, psychologist in private practice, contained in the FOREWORD and in the section entitled "WHAT IS THE PUBLISHING ACTIVITIES CENTER (PAC)?", was prepared as a joint project of the New York State Education Department and the New York City Board of Education, Frank J. Macchiaarola, Chancellor.

Dr. Barbara E. Sauers was a member of the original New York State Education Department team that approved the New York City PAC program for Demonstration Status.

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PART 1

ADMINISTRATION

INTRODUCTION

This guide outlines the criteria upon which the Publishing Activity Center is based. Our purpose is to show how involvement in hands-on publishing activities encourages student improvement in reading and writing skills.

At the same time, the program is intended to motivate greater student interest in other areas of the curriculum. While reading and writing will always remain central to the Publishing Activity Center, the information learned in the academic subjects becomes the content material of original student articles and stories.

Many of the factors which are under the control of a school principal are crucial to the success of the Publishing Activity Center. These include programming the use of the Center's facilities, the time spent by teachers and paraprofessionals involved in the program, and the use of supplies and equipment. Indeed, the principal is called upon to adapt the school curriculum to the needs of the students, a task which requires an individual approach and a commitment to the Publishing Activity Center Program.

WHAT IS THE PUBLISHING ACTIVITIES CENTER (PAC)?

It is a very special, live and busy place. In it are a few basic publishing machines and a group of purposeful students, under the guidance of a teacher or paraprofessional, working together to produce an exciting end-product.

The students are deeply involved in recording the significant happenings in their school community, in the wide world beyond, or within the realms of their own fantasies.

Pride of authorship motivates the children to "get it right." This, in turn, leads to concerns for accuracy, appearance, and clarity of expression that are not always found in the typical classroom situation.

The children want to read each other's work. In the course of this interaction, ideas are engendered and standards are formulated.

As stories, headlines, and bylines are produced, something looking very much like a "grown-up's" newspaper emerges. But where are the pictures? Very quickly the artwork gap is filled as the students' pictures and cartoons are pasted up on the copysheets.

The students have their eyes on the end-product, but a lot has been happening to them during the entire publishing process. They have been thinking, communicating, and creating, and have also been involved intensively in the mechanics of reading and writing. Their math skills and perceptual awareness have been sharpened by the requirements of layout and paste-up. The adults share in their students' triumph as material is successfully published; they do not disclose to the youngsters that the PAC is, like spinach, good for them.

Adults and children are united in a common goal in a PAC: an impressive publication that can be touched, read, distributed, which carries meaning, and is of great interest to peers and parents. In order to complete this exciting venture, the students find that cooperation and a measure of patience are the only ways to go. It has been noted that discipline does not seem to be a problem after a PAC has been underway for a short time.

(a) THE PAC IS A MEANS TO AN EDUCATIONAL END

The main goals of the program are improvement in reading and writing skills. Based upon data collected and analyzed statistically over the years, these objectives seem to be realistic and achievable.

Research has supported the soundness of the PAC concept. From 1974 to 1978, the New York State Education Department conducted studies to measure the effect of student participation in PAC upon reading achievement scores.

In-depth studies were made of approximately 1,500 students in grades two through six in a variety of schools. In one set of studies, comparisons were made between reading scores attained before PAC participation and reading scores attained after one year of PAC participation. As can be seen from the presentation on page #12, the year of PAC attendance yielded the greatest gain in reading at each grade level.

Later studies by New York State substantiated a relationship between amount of time spent in PAC and gain in reading scores. Such positive results in the New York City schools led to the funding of its Board of Education as a demonstration agent of the PAC program for the entire State of New York.

(b) THE VERSATILITY OF THE PAC CONCEPT

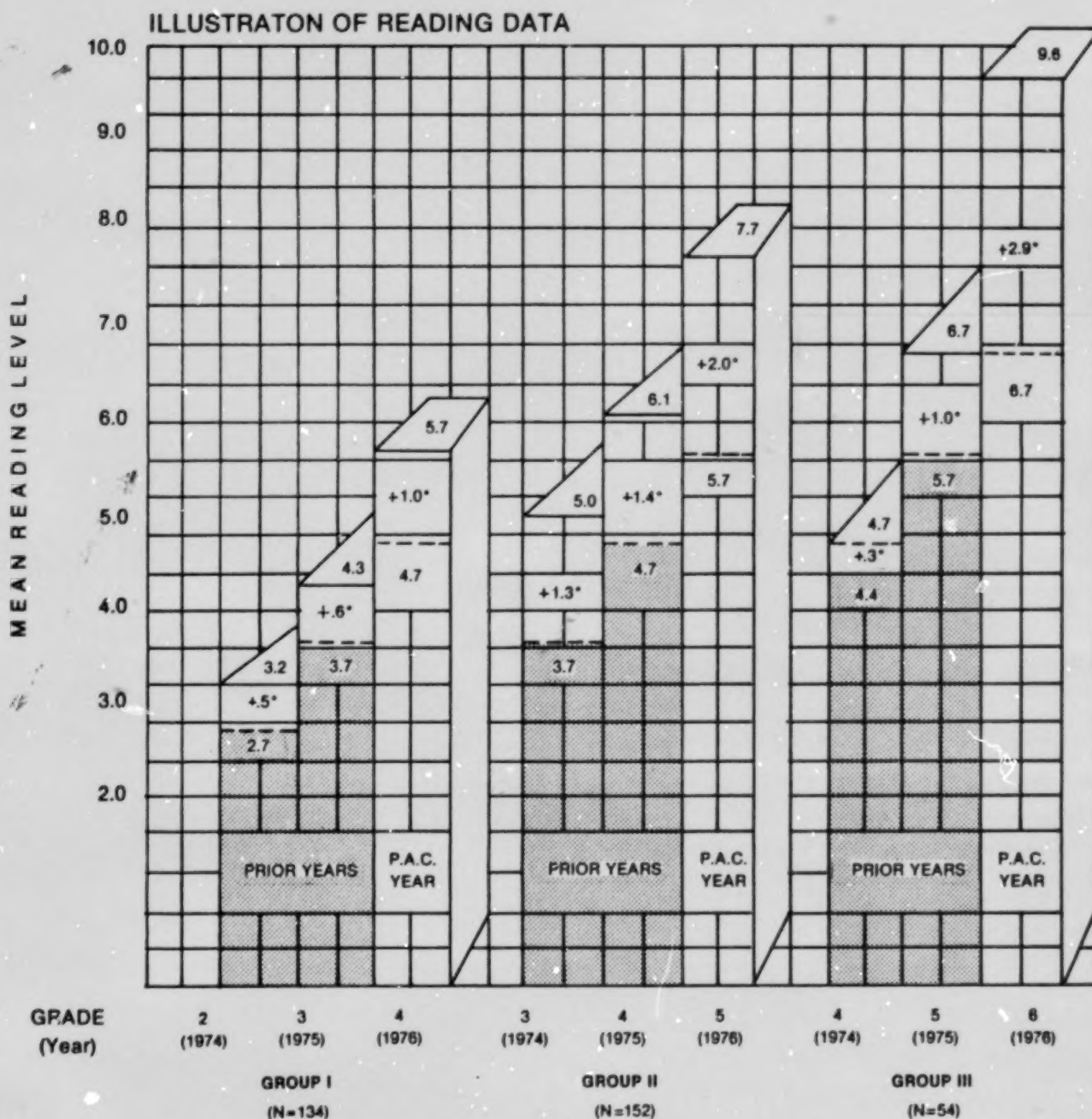
The PAC has applicability to each content area as students contribute articles, illustrations, puzzles, and games based upon curriculum in social studies, English, science, and math. Student publications can even fulfill a basic newspaper function by including a "swap and sale" section and thus enter into the world of commerce.

Secondary students may wish to venture beyond the printing of their own creations. A technical corps may be formed that publishes copy submitted by others and functions as an "in-house" publisher for the large quantity of material generated in the normal course of school operation.

Some students who are in early or mid-adolescence, and for whom the word "future" is becoming meaningful, may be inspired to explore vocational possibilities in the printing and graphics trades. A few may fall so deeply in love with the printed word that they will want to know more about journalism and other media possibilities.

Publishing Activity Center (PAC)

COMPARISON BETWEEN MEAN STUDENT READING SCORES ONE AND TWO YEARS PRIOR TO PARTICIPATION IN P.A.C. AND SCORES OF SAME STUDENTS DURING YEAR OF PARTICIPATION IN P.A.C. (GROUPED BY GRADE)



*Number indicates difference between Group Mean Score and Expected Mean Score

N = Number of students in group.

(c) CREATING A PAC

In essence, an actual small publishing unit is being created, and it can be housed in any way that fits in with existing personnel, curricular, and spatial arrangements.

As educated research has continually indicated, the heart of the matter is the teacher. If possible, a full time faculty member should be appointed to lead the program. The use of paraprofessionals has also proven effective. We don't have to underscore the point that teachers and paraprofessionals so employed have to be committed - absolutely intrigued by the program, excited by communication, and above all, deeply dedicated to the children in their charge.

Of course, it's the students who actually carry the ball, while the adults, as much as is possible, remain on the sidelines and coach. The technology involved, while fascinating, is fairly simple. However, adult supervision is required to insure safe and efficient use. Also, although the children are not aware that instruction is taking place, the adults are actually engaged in the teaching of skills that the students are uniquely motivated to learn.

The initial outlay sets up the basic publishing unit. After the first year, only supplementary items, such as stencils, paper, inks, etc., and maintenance are required. Many districts have utilized grants of the types available under ESEA Title IV, Parts B or C or EHA 94-142 in order to establish PAC's.

PAC's are functioning very effectively throughout New York State. Thriving units are to be found in approximately 250 schools in New York City, in Rochester, Buffalo, Westchester, Nassau, Suffolk, Syracuse, Boces #1 (Oneida - Madisch); and one PAC module has also been established recently in Atlanta, Georgia.

(d) THE PUBLISHING PROCESS IN A NUTSHELL

The material to be submitted is edited for accuracy and meaningfulness of expression. It is now more than mere material. It is "copy" suitable for publication.

The copy is now typed or rewritten carefully. Proofreading is the next step. The momentum grows as articles, headlines, and art work are pasted up. A stencil is cut of the finished layout, and the young publishers are all set to start their graphic arts activities. Collating, jogging, and binding are the final steps. The integration of thought, word and technology has occurred.

The students won't phrase it that way, but they know that they have accomplished something real, and they experience that special pride that only comes with being effective. It is not really surprising that individual reading scores have been found to improve in direct proportion to the number of hours spent in the PAC.

PUBLISHING ACTIVITY CENTER EQUIPMENT AND SUPPLIES

EQUIPMENT: GESTETNER

Stencil Duplicating Machine (Mimeograph)
Electric Stencil Cutter (Scanner)
Binding Machine
Lettering Machine

OPTIONAL EQUIPMENT

Mimeograph Cabinet with Color Shelf & Color Change Insert
Stencil File Cabinet
Color Change Pak
Font - Small Letters
 Large Letters
Paper Cutter
8 Bin Collator

SUPPLIES

Inks
Black (Tube)
Colors (Tube)
Cleaning Pads - (40 per can)
Vinyl Pack of 50 (Stencils)
Paper Pack of 100 (Stencils)
Duplicating Paper
8-1/2 x 11" (1 case of 10 reams)
8-1/2 x 14" (1 case of 10 reams)
Plastic Binders for Combo Unit (price per 100)

Size
1/4"
3/8"
1/2"
5/8"
3/4"
1"

PUBLIC RELATIONS ACTIVITIES IN THE SCHOOL

Publications, Posters, Signs and Hand-Outs

1. Open School Night
2. Special Programs
3. Teacher Appreciation
4. Graduation
 - a. Programs
 - b. Invitations
 - c. Tickets
 - d. Special Signs
5. Special Assembly Programs
6. Signs Used in Play Presentations
7. Contest on Published Work
 - a. "A Cleaner City"
 - b. "Keep Our School Clean"
 - c. "Drugs"
 - d. "Safety"
 1. School
 2. Community
8. Student Awards - Certificates
9. Fire Drill Signs
10. Badges
11. Room Passes

Parent-Teacher Association

1. Letters and School Newspaper - Advertising the P.T.A.'s Activities
2. Student Interviews of P.T.A. Officers - Report of their activities as officers of an association
3. Meeting Announcements
4. Posters, sign, and publications of the P.T.A. - To the school, community and children

These important functions include:

- a. Meetings
- b. Special Sales for School Funds
 1. Cake
 2. Candy
 3. Book
 4. Bazaar
- c. Special Parties

PART 2
FACULTY:TEACHER
AND PARAPROFESSIONAL

INTRODUCTION

Implementation of the Publishing Activity Center program is up to you, the educational team of teacher and paraprofessional. This section of the guide has been prepared to give you the information you will need to understand the publishing activities which are at the heart of this innovative program.

While some of the materials in the guide may seem self-explanatory, they are included so that you may feel comfortable with the program, knowing that you have a detailed and descriptive reference at your fingertips.

Teachers and paraprofessionals who are experienced in the operation of our Publishing Activity Centers suggest that you introduce students to the program with a simple project, preferably something that can be done in one period. A greeting card, a recipe, or a sign might make a good beginning. Try to start on a success pattern immediately so that your students will be eager to return to the Center. It is often wise to offer assignments on a voluntary basis since students performing publishing activities for the first time may be reluctant to do something with which they are not familiar. In some cases, a given job is made easier by having students approach it as a team task. In all cases, it is important to complete any work which is begun. At no time should you allow a child's ego to suffer the indignity of failure as the result of an incompleting assignment.

Encourage students to share their thoughts, their labors, and their successes. A spirit of cooperation should characterize the beginning of the Publishing Activity Center in your school. As you develop methods and materials with your students, that spirit of cooperation will work to sustain the program. In the end, your students will benefit by showing marked improvement in their reading and writing skills.

OVERVIEW OF PROGRAM

MOTIVATION

The hardest job for a teacher is motivation. Getting pupils interested, getting them into the learning process that you wish to create and direct always presents difficulties. The Publishing Activity Center provides you with an opportunity for developing the kind of motivation which comes when youngsters are actively involved in creating something new and fascinating. Your pupils are not passive, our society is not a passive society. The pupils you face each day want to be actively involved; they can't sit still all day. The Publishing Activity Center program gives them that opportunity for activity. And you get them to read and write by involving them in publishing.

Perhaps adults have forgotten the magic of things, the wonder of the world around us. A child's imagination is boundless. He lives in a world whose existence constantly invites discovery. The Publishing Activity Center encourages students to explore the world of language as language relates to the "real" world of magazines, newspapers, and books. Without burning the bridges of imagination behind him, the student becomes an active participant in the magic of language, touching words and manipulating sentences to form ideas which express himself or herself.

SEQUENCE OF ACTIVITIES

Here's how the program works. . . . Once topics are selected and ideas are developed, the class gathers materials for use in its publication. From printed media such as magazines, examples of lettering styles, symbols, captions, and paragraph heads are cut out, saved, and later used for copy paste-up. These "clips" are used to supplement student art work. The students use a dictionary to check meanings and spellings in their written copy.

EDITING

You review the written work, correcting spelling, grammar, punctuation, and usage in order to give feed back and instruction in written language. As students learn these skills, they also edit copy. Then they prepare it for printing by typing it out on an electric typewriter, or by carefully re-writing it. The copy is again proofread, this time by the students. Other necessary corrections are made.

Art work is prepared for the copy, and students use a sign-maker or headliner machine to create titles and headlines.

PASTE-UP

As type is set, adjusted, spaced, and locked-up, the copy is once again being read and proofread. After all printed and illustrated copy is prepared, a paste-up is made. The paste-up is prepared by arranging the copy, drawings, and headlines into the format selected for publication.

LAYOUT

These techniques are similar to those employed in the production of a professional publication, providing the students an opportunity to experience a variety of career skills. Students also gain practical experience in applying math skills. . . . headlines must be centered and copy must be fitted between borders on each page. The final layout for each page, placed in the electronic stencil maker, is soon ready for the duplicating machine.

DUPLICATING, COLLATING, AND BINDING

Students place the stencils they have made on the electric duplicator machine. An automatic counter on the duplicator, set by the student, controls the number of copies being produced. After all the copies of each page have been printed, the pages are collated, either by hand or by machine. A team of students finishes the publication by punching and binding the materials in a combination binder, or by using a stapler. Throughout the process, students are closely supervised by you and/or the paraprofessional.

THE PARAPROFESSIONAL

The role of the paraprofessional is to coordinate what is going on in the classroom with what is going on in the Publishing Activity Center. You, the paraprofessional, are the most important adjunct to the program. Teachers may not have the time to go into the Center and help with the production work. It is your job to help train the students in the use of the machines. While the classroom teacher is involved in developing student creativity, you are involved in developing student skills in the publishing process. The end result is not only a working knowledge of printing and publishing, but an improvement in reading and writing abilities.

PARENTS

The final product is neatly bound in a tangible form that students can bring home and share with their families. Parents are happy and proud when they see their child's work and name displayed in a school newspaper or magazine. "Look" they say to their friends, "Look what my child did!"

STUDENT RECOGNITION

The circulation of school publications need not end in the school or the home. Local and central agencies may wish to disseminate the publications. For example, Community School Boards have sent youngsters on trips to the Concord and to Washington, D.C. where they have been given an opportunity to display their work and to talk about themselves.

Think of what it means to have your students come back from such a trip filled with the most wonderful feelings. They feel they're important. We may talk about self-image and its relationship to class work, but what could be better for your students than the praise that they receive from their parents, from community members, and from their own congressmen? Through the publication of newspapers and magazines, they have established themselves in the community, and as they see it, in the world.

NEW YORK TIMES

Each year the New York Times and Industrial Arts Office co-sponsor an awards program in which publications are judged by journalists and students have the chance to earn city-wide recognition.

Imagine. . . .

And now, in the magazine category, we have a winner from P.S. 276 in Brooklyn. Community School District 18 produced a wonderful magazine called, "People of the Grasslands." And now, to accept the award, I would like to introduce Geoffery Slater. . . .

Thank you very much. My classmates and I are grateful to the New York Times for this award, and we are glad you liked our magazine. We would like to thank Mrs. Agnes, who taught us how to use the printing machines, and we would

like to thank our teacher,
Mr. Valente, who taught us
about the people of the
grasslands. Thank you again.
(APPLAUSE)

CURRICULUM MATTERS

Far from being an extra burden for an already overloaded teacher, the Publishing Activity Center can make the teacher's job easier by furnishing a tangible culmination to classroom work that students can take pride in, encouraging them to active cooperation in the educational process. The stories, poems, recipes, articles, puzzles, essays, and art work to be included in the school newspaper or magazine should develop as part of the school curriculum. Perhaps this is the most important aspect of the publishing program. You should not consider the materials your students create for publication as being co-curricular or extra-curricular. Everything intended for use in the Publishing Activity Center should arise naturally from the content matter of the curriculum. This gives you a means of enhancing what you are doing in the classroom.

For example, you can use publishing activities as motivation to generate written work on any subject from current events to career awareness, from scientific experiments to problems in mathematics. The publishing of creative work offers you unlimited possibilities for innovation in regular class work; it acts as a catalyst for the interaction of language arts with classroom studies in art, science, mathematics, and social studies, in fact, everything, because the communication of ideas is so basic to every aspect of human endeavor.

SUMMARY

Publishing Activity Centers have been equipped in over 194 elementary schools in 23 districts. The program works. . . statistics show it, and the students show it. It involves students in their own education, challenging them to work up to standards they help set for themselves. The Publishing Activity Center program motivates students to apply what they learn, helping them to recognize the vital role reading and writing skills play in their lives, helping them to master those skills they will need no matter what careers they pursue.

DETAILED DESCRIPTION OF PUBLISHING ACTIVITY CENTER

Once the basic premise of the Publishing Activity Center and its implication for budget, program, and personnel have been accepted, other practical considerations must be addressed. These include the physical layout of the P.A.C., and the specific operation of the equipment, and activities for the teacher, paraprofessional, and students.

1. LAYOUT OF P.A.C. ROOM

In physically designing the P.A.C. it is important to remember that the process involved in the publishing of any material is sequential. As such, the room or area to be used by the P.A.C. should be set up in accordance with the flow of material in the publishing process. A sufficient number of electrical outlets must be provided.

A. Preparation Area

The first pieces of equipment are those used in the preparation of copy. These include the typewriter, the printing press, and the electric headline printer. Ample table space should be available in this area to allow students and teachers to work freely on the copy being made ready for publication. Once the material is ready for publication it is taken to the duplicating area.

B. Duplicating Area

The duplicating area contains the stencil cutter and duplicating machine. Two outlets are needed to run the stencil cutter and duplicating machine simultaneously. Storage space is also needed for stencils, paper supplies, and ink. If possible, this area should be accessible from all sides, allowing the students a clear view and easy approach to the equipment. Machines should be placed at a height level corresponding to the size of the students using the equipment.

C. Collating and Binding Area

The third major area in the P.A.C. is used for collating and binding the material. In this area, the jogger and collator require electrical power. Other components include the paper cutter, the binder, and binding supplies. Once the published materials pass through this area, they are ready for distribution. Storage space for the publications may be necessary.

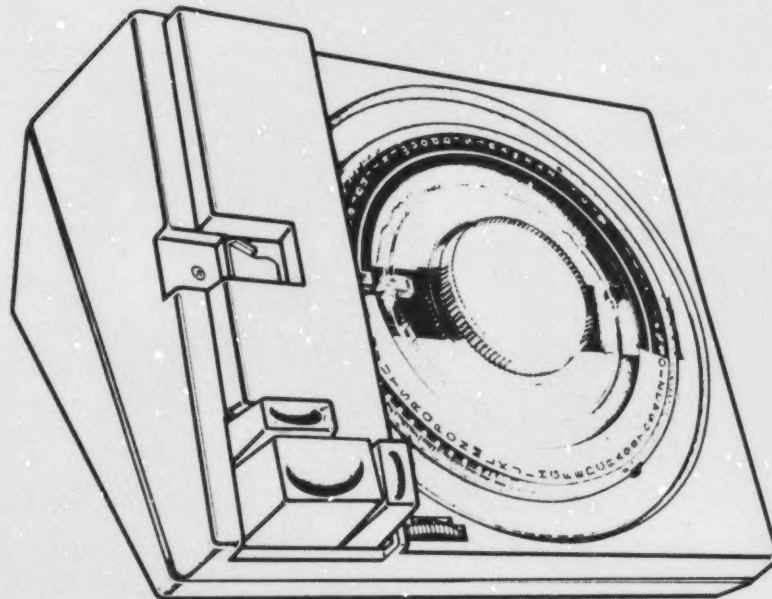
These guidelines for laying out the P.A.C. are designed primarily to produce a smooth flow of materials from the original handwritten compositions to the printed page, and to encourage maximum student participation. In this fashion, the process can be divided into a number of discrete activities in which effective grouping of students by activity is made possible. Skills required by each activity are different and relate to the specific challenges of each area of the publishing process.

2. PREPARING THE MATERIAL

In the preparation area, the students are involved with written work, typed copy, artwork, and headlines. For the typed work, little explanation of process is needed. It is wise, however, to remember that the stencil cutter has limited ability. Some materials may not reproduce well. Also, in preparing copy, rubber cement is to be used for paste-up, but should be used sparingly in order to allow for layout changes. (Excessive build-up of rubber cement often results in gray areas on the cut stencil).

Headline Printer

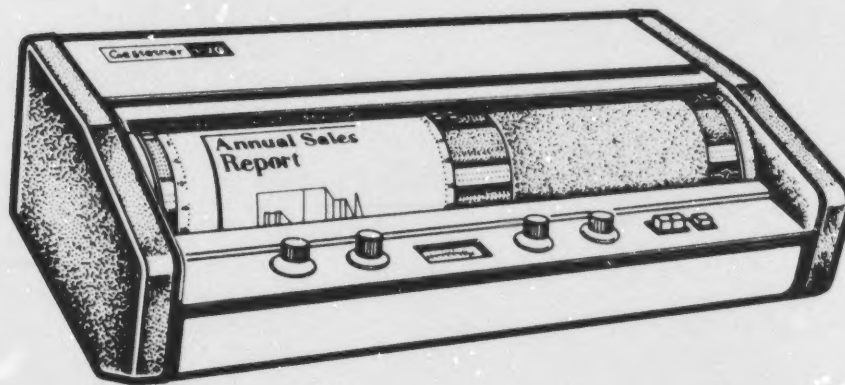
An alternative way of producing headlines is through the use of the electric headline printer. The type disc is placed on the machine, and letters are simply punched out on a transparent tape which is cut and pasted directly to the copy. The only necessary adjustments are for letter size and spacing, which are made directly on the face of the machine according to instructions printed on the underside of each letter disc or font. This completes the layout process. Copy is now ready for duplication. Remove all extraneous marks by erasure or with white-out fluid.



3. DUPLICATING THE MATERIAL

A. The Stencil Cutter

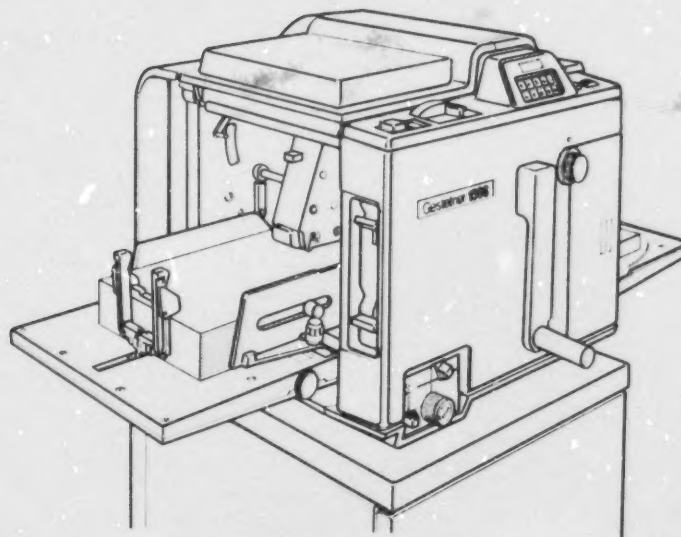
The prepared copy is inserted into the stencil cutter by lifting the plastic shield, lining up the copy with the "0" markers, and securing the plastic shield. The stencil is inserted into the drum and lined up with the scored lines, indicating four (4) hole or nine (9) hole stencils. The "margin" guides are set, and the



stencil is ready to be cut. The machine should be "warmed-up" prior to use. The cutting button is then depressed and held until a click indicates that it is on and cutting. It will turn itself off automatically, but it can be stopped by depressing the red button. It should not be stopped during cutting, or a blank area will appear on the stencil. If the stencil itself needs touch-up, it can be done using blue mimeo correction fluid. If the stencil appears to be "fuzzy", a new stylus may be needed, and should be inserted.

B. The Stencil Duplicator

The duplicating process is the most complex in the P.A.C. First, the stencil is placed face down on the drum and the holes on top of the stencil are secured under the snap-top grip. The paper backing is peeled off, making guidelines, indicating placement for either a four (4) hole or nine (9) hole stencil, and making sure that the stencil is smooth. Paper is put in the tray, lined up with the stencil, and the rear weight is put down. The tray is raised by the switch on the feed side of the machine, and the machine is turned on. The stencil may be inked manually by the inking control lever on top which need only be depressed.



HOW TO MAKE A PASTE-UP

The first "tool" you will need in making an attractive, professional-like layout is a "T"-square.

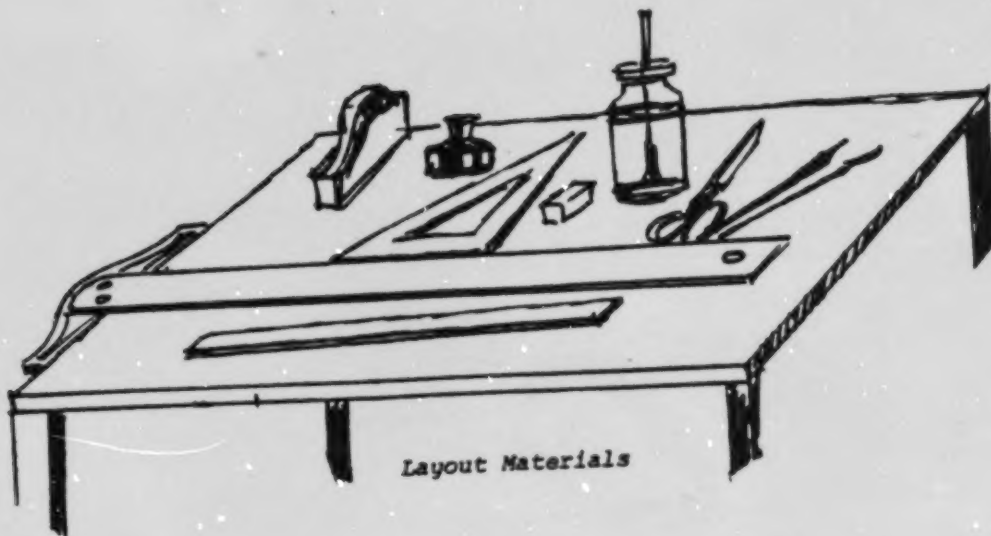
Since the first principle in good paste-up work is perfect alignment, a "T"-square is suggested for horizontal alignment and a plastic angle for vertical alignment. A plastic "see-through" type ruler will simplify measuring and ordinary pressure-sensitive tape will secure your paste-up sheet while you work. A small drawing board with a straight edge for your T-square will provide better control over alignment and paste-up.

A light, azure-blue pencil is suggested for ruling guide lines because light blue will not reproduce.

Scissors, of course, are important for snipping out subjects for paste-up and a razor-blade or knife-pen is ideal for trimming away surplus paper after paste-up.

A ruling pen is recommended for ruled lines, such as in forms and borders. Black india ink is best suited for this work.

And last, but not of least importance, is a jar or tube of white opaque paint (tempera) for covering spots, smears, or other extraneous marks not wanted in the final reproduction. Apply with a lettering brush.

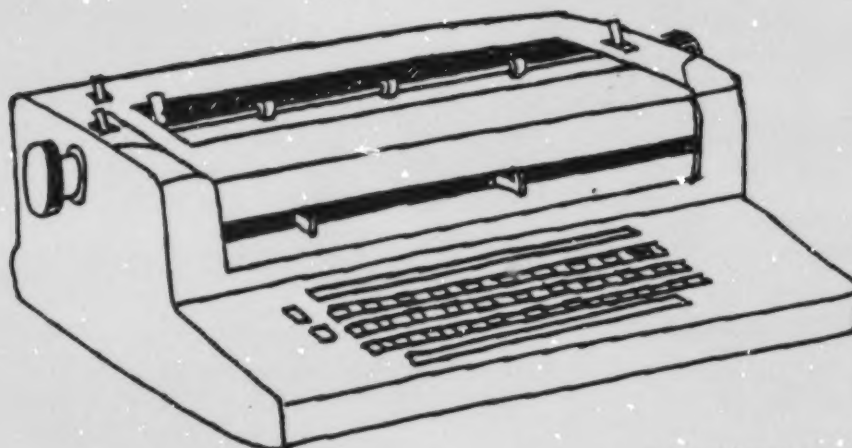


If a typewriter is used for the text

A clean, sharp impression of typewritten characters is necessary for clean, sharp facsimile results. A thorough cleaning of the typewriter characters is suggested, using a solvent and small stiff brush to rid the small recesses of accumulated dirt. A carbon ribbon, if available for your machine, will yield the best results. In using a fabric ribbon, select an impression that will not over-ink the typewritten text because it will make reproduction blurry.

Avoid subjects with colored backgrounds

Subjects for reproduction that appear on colored backgrounds or colored paper, though quite legible to the human eye, become a problem for any facsimile reproduction method. The background colors may become totally black in the scanning process, obliterating any text or other images desired for reproduction. However, typematter, line drawings and charts, printed in dark colors, such as red, will make satisfactory facsimile reproductions in black.



Typewriter

Halftone subjects must be clear and sharp

While facsimile printing cannot improve on the original copy, it can, at least, be as good as your original copy. Clippings from poorly printed newspapers, spotted with flaws and excess or inadequate inking, make poor subjects for facsimile reproduction. Coarse-screened halftone prints are best suited for Gestefax scanning, but they must be selected with a view to clarity of dot and cleanliness of print.

Large black areas should be Bendayed

The heavy inking required to cover large masses of solid black may make fine-line copy on the same sheet subject to over-inking. Such large masses of black on your original layout should be "broken up" with a white pattern called Benday - a plastic sheet patterned with white dots, lines, or other selective designs, applied directly over those areas.

It should be noted that any facsimile method - even the camera - can make reproductions only as good as the original subjects submitted. That's why such subjects must be selected with a view to avoiding those with basic flaws that are definitely unwanted in reproductions.

A hint about paste-up

The paste-up layout permits imagination and ingenuity to be teamed up for the production of truly original material for any type of printed communication - from a sales pamphlet to an illustrated catalog page. Here are a few suggestions that may help make your work more professional-looking and inviting to the eye.

The sheet of paper used for pasting up the layout elements should be very flexible since it must wrap easily around the copy-holder cylinder of the Gestefax. (Gestefax layout sheets, especially prepared for this purpose, are available in pad form).

Rule your margins and other guide lines with a light, azure-blue pencil using only light pressure.

Trim off unwanted areas from your paste-up subjects taking care not to come too close or actually intrude on the subject material itself with your scissors.

Apply rubber cement to the reverse side of paste-up subjects, covering them lightly but thoroughly and apply to your layout sheet immediately. It makes it easier to shift them about for accurate alignment under your T-square. Use your T-square to press pasted subjects down firmly after alignment being careful not to track any cement over the copy. Wait till dry before removing surplus cement squeezed out from under paste-up subjects. Very small clippings can be better handled in paste-up work with a pair of tweezers. When rubber cement is dry, remove the excess by lightly rubbing it away with clean fingers, avoiding the copy itself because the ink, with which the clippings may have been printed, might yield to such rubbing.

Now we are ready for any final touch-up that may be necessary before making a Gestefax stencil-master from it.

The layout

Even the most carefully done paste-up layout can turn out to be a poor production if the layout is poorly conceived and planned. There are a great number of helpful publications on the subject of layout but space permits only the most elementary phase of that work to be discussed here.

The margin

Every layout is a picture in a frame. The frame is the white space that surrounds your layout. Margins that are too narrow, too crowded, or uneven make a disturbingly poor layout.

The simplest yet most universally observed rule is: margins on top and sides are equal but the margin on the bottom is slightly wider. Examine any well-framed photo or document and you will see how that rule is invariably observed.

First, draw the outline of the size paper you intend using for your final reproduction. Next, using a very light blue pencil, rule in the margins you intend following, using the principle suggested in the preceding paragraph. Keep all paste-up subjects and other elements in your layout within and to the edges of these margins. Check your horizontal and vertical alignment on each paste-up element. This is the first step toward making your layout aesthetically pleasing as well as inviting to the reader.

Pre-ruled layout sheets for this purpose are available from your local Gestetner supply source. Each sheet contains grid rules for standard size papers. The ruled grid lines, while visible to the eye, will disappear in Gestefax reproduction.

Final touch-up

Examine your finished paste-up layout carefully for dirt marks, especially around the paste-up elements. There is a danger that such unwanted marks may appear in the finished stencil-master. Use your opaque paint or tempera to cover these spots. This will only take a moment but will result in a smooth, clean reproduction.



Examining Your Finished Copy

INTEGRATION OF THE CURRICULUM AREAS WITH THE PUBLISHING ACTIVITY CENTER

GUIDE TO ACTIVITIES

You will have realized by now that the whole faculty has to become involved in helping to implement the objectives of the Publishing Activity Center. This part of the guide deals directly with the role the curriculum areas play in contributing to the activities of the pupils in the program.

Basically, teachers and paraprofessionals should endeavor to keep the following guidelines in mind as they work to improve the reading and writing skills of their pupils:

1. Motivate learning in all subject areas.
2. Provide an opportunity for maximum participation by pupils in the program.
3. Encourage pupils to use the P.A.C. as a means of creative expression.
4. Teach safety procedures when working with machines and equipment.
5. Instill pride in quality workmanship.
6. Foster appreciation of the labors of others.
7. Develop a spirit of cooperation in working with other pupils and with faculty.
8. Prepare students to play a positive role in school and in the community.

LEARNING IN THE SUBJECT AREAS

The importance of improving the reading skills of your pupils can best be appreciated when it is fully understood how learning to read better leads to an increased understanding of all subject areas. To help promote this correlation, teachers involved in the program should develop topics in the subject areas that can become projects in the P.A.C. program. While the following lists contain suggested activities and projects which coordinate subject area content with publishing activity, they are by no means complete. It is hoped that you will survey the following pages and use your own experiences to develop other correlations which will serve to motivate pupil interest in particular subject areas.

SUGGESTED ACTIVITIES WHICH CORRELATE ACADEMIC SUBJECT AREAS

Language Arts

1. Creative Writing
 - a. True Stories
 - b. Adventure Stories (Mystery, Fantasy, and Suspense)
 - c. Editorials and Informative Articles
 - d. News Stories
 - e. Commercials and Slogans
2. Poems
3. Dramas and Plays
 - a. Programs
 - b. Billboards
 - c. Advertisements
 - d. Tickets
4. Song Books
5. Class and School Newspaper
6. Diaries
7. Jokes
8. Name Cards
9. Classroom Charts
10. File Folders
11. Book Titles
12. Work Books
13. Pupils' Own Books (Novellas)
14. Greeting Cards
15. Shopping Lists
16. Scrap Books
17. Word Building Cards
18. Crossword Puzzles
19. Jumbled Word Puzzles

LANGUAGE ARTS SKILLS INVOLVED IN THE USE OF THE PUBLISHING ACTIVITY CENTER

The skills listed below are practiced while using the publication equipment to produce the nineteen items listed above.

Vocabulary Building
Spelling
Punctuation
Sentence Structure
Correctness of Expression
Written Communication
Reading Comprehension

CLASSROOM WRITING PROGRAM

1. Some Basic Principles

- A. To learn to write effectively, the pupil should see the need to write.
 - B. Motivation is fundamental. Situations chosen for writing should have functional reality.
 - C. The audience for the finished product should be genuine and include more than just the teacher.
2. To learn to write effectively, the pupil should have assurance that the expression of ideas takes precedence over the mechanical application of specific skills.
- A. Skills are taught to help the pupil say better the things he wants to say through writing.
 - B. Evaluative statements should place primary emphasis upon the quality and incisiveness of ideas and thoughts.
 - C. Excessive correction of "mechanics" should be avoided. Focus upon a few such skills at a time.

WRITTEN EXPRESSION

I. Definition

Written expression is the writing done by pupils when they express their own ideas, their reactions to experiences, and their opinions about the ideas of others.

II. Reasons for encouraging expressional writing

- A. To provide an outlet for children to express their thoughts and feelings.
- B. To bring to the surface personal values by which pupils live so that those concerned with children may understand them better.
- C. To give impetus to further expression by arousing an awareness of the value of personal thoughts and feelings.

- D. To produce inner satisfaction and add to the pupil's self-confidence.
- E. To stimulate greater appreciation of the beauty of written expression.
- F. To provide practice in improving the mechanics of written expression.
- G. To develop and enlarge an effective vocabulary.
- H. To improve functional writing for immediate use, i.e., to entertain a sick friend or a class of children, to be a pen pal of a pupil in another country, to contribute to the class or school paper, or to prepare material for an assembly program.

III. Suggestions to Teachers

- A. Encourage every child to use writing as a medium for self-expression.
- B. Recognize the intensified need for creative activity in an age in which children spend many hours of the day being entertained by radio, television, comics, and motion pictures.
- C. Motivate written expression by providing stimulating class and individual experiences, both first-hand and vicarious.
- D. Teach written expression as an integral part of the language arts program.
- E. Give each pupil an opportunity to participate in expressional writing. Help the pupil to do the best work possible in order to achieve maximum satisfaction through writing.
- F. Emphasize that type of writing in which children are stimulated to express what they think and how they feel about their own experiences.

IV. Creating an Atmosphere for Writing

- A. Establish good relationships by:
 1. showing sympathetic understanding.
 2. never belittling the offerings of your pupils.

3. encouraging children to respect the ideas of one another.
 4. setting attainable standards.
- B. Organize the classroom in a flexible way
1. sometimes with the class as a whole
 2. sometimes with a group
 3. sometimes with individuals
- C. Begin at the children's level without regard to their grade level.
- D. Allow a few quiet minutes for children to gather their thoughts for expression.
- E. Work individually with children who have a difficult time getting started in writing.
- F. Provide instructional materials that will help to simplify and facilitate the writing experience.
- V. Develop Background for Writing through Literature, Music, and Art
- A. Read an abundance of good literature to pupils.
- B. Encourage extensive individual reading of books with interesting and vital content.
- C. Develop appreciation for good records in music and literature by listening to them and discussing them. Consider with the pupils how hearing a selection affects their feelings.
- D. Display pictures, or show films, filmstrips, slides and motion pictures to stir the imagination and stimulate emotional response.
- E. Draw on the experiences of children in viewing television.
- F. Provide opportunity for dramatic rhythms and rhythmic expression.

VI. Use Firsthand Experiences

- A. Relate your own experiences in colorful language to inspire pupils to think, talk and write of their experiences.
- B. Encourage pupils to talk freely about experiences and ideas in relation to both firsthand and vicarious experiences.
- C. Help pupils to observe their environment - to hear, see, and interpret things going on about them. Help them by asking leading questions:
 - 1. How does that little gold fish look to you in the bowl?
 - 2. How do you think he feels?
 - 3. What do you think he would like to say to you?
- D. Start discussions that will encourage pupils to do much free talking about their experiences. This will help them to crystallize their thinking before putting thoughts down.
- E. Praise the use of unusual literary expressions. Such recognition will encourage pupils to seek original ways of expressing themselves.
- F. Help pupils to put their thoughts together in writing cooperative stories.

VII. Recognize and Encourage the Slower Pupil

- A. Recognize the pupil who is not ready to write.
- B. Encourage the pupil to dictate to the teacher or another student.
- C. Help the pupil to read aloud from the material that has been dictated.
- D. Help the pupil to work cooperatively with the other children.
- E. Show appreciation of each pupil's efforts.

VIII. Share Written Work

- A. Provide opportunities for children to share their creative efforts with one another.

- B. Encourage them to use drawings, artistic covers, and matting for display.
- C. Mount displays of stories and poems on bulletin boards.
- D. Publish worthwhile selections in class, school, and city papers.
- E. Develop awareness of audience response.
- F. Have class broadcast their creative work over school P.A. system.
- G. Develop assembly presentations based upon creative work.
- H. Tape record oral presentations.
- I. Collect written stories, compositions, and poems for a class or school magazine.

IX. Reach for Higher Levels of Thought and Expression

- A. Develop a keen appreciation of each pupil's writing potential.
- B. Provide stimulating experiences for the class.
- C. Work toward the clarification of ideas.
- D. Stress the importance of words as instruments for achieving a better world.
- E. Recognize the value of honest praise - and give it.
- F. Raise standards without deadening interest in writing.
- G. Develop skills functionally, not through dull drills.
- H. Improve expression in experiential situations.

For Example:

- 1. 1st grade - visit furnace room
- 2. 3rd grade - visit J.F.K. Airport
- 3. 6th grade - visit an art museum, gallery, or studio

X. Develop Clear Writing

- A. Describe an experience and elaborate on one particular phase of it.
- B. Relate details perceived through the senses - seeing, hearing, smelling, and tasting.
- C. Compare similarities and differences. Use similes and metaphors.
- D. Organize ideas around a topic or topic sentence.

Suggestions for Improving Writing

- A. Read to pupils.
- B. Provide pupils with interesting materials that they can read.
- C. Encourage their interest in using appealing words and colorful expressions.
- D. Provide ideas and new ways to think about things. Talk over pupils' experiences with them.

SOCIAL STUDIES

1. Maps of Countries Studied and Map Puzzles
2. Bulletin Board Displays
3. Consumer Reports
4. Leaders of World War II, U.S.A.
5. Calendars
6. Student Council Campaign
 - a. Signs
 - b. Speeches
 - c. Hand-Outs
 - d. Ballots
7. Travel Logs
8. Word Games
9. Giving Directions with Maps
10. Compositions Honoring Famous Men

ART

1. Paste-Ups:
 - a. Book Covers
 - b. Cards
 - c. Charts
 - d. Calendars
2. Linoleum Block Prints
3. Original Illustrations for Different Subject Areas
4. Art Show - Advertising Posters
5. Books of Favorite Sketches - Black and White Drawings
6. Comics
7. A Picture That Tells A Story
8. Puzzles - Word Games on Colors
9. Dry Point Etchings
10. Silk Screen Prints

MATHEMATICS

1. Picture Development for Counting Exercises
2. Mathematical Terms and Signs - Charts and Word Lists
3. Animated Scripts on
 - a. Addition
 - b. Subtraction
 - c. Multiplication
 - d. Division

4. Mathematics Books
5. Graphs
6. Illustration of a Particular Mathematical Concept
7. Book of Exercises in Mathematics
8. Drill Cards

SCIENCE

1. Charts
2. Puzzles
3. Vocabulary List of Scientific Terms
4. Science Fair Publications
 - a. Signs
 - b. Posters
 - c. Summaries
5. Reports
 - a. Current Scientific Events
 - b. School Trips Relating to Science
6. Assembly Programs
7. Labels
8. Experiments by Pupils
9. Notes of Pupils
10. Research Projects

PART 3

PUPILS

INTRODUCTION

Do you like to tell people what you are thinking? Do you enjoy writing stories or reporting the news? Do you like drawing or working with machines? Would you smile with pleasure if you saw your name in print?

The Publishing Activity Center gives you a chance to do all these things and many more. To give you an idea of what boys and girls in other schools have published, the writers of this book decided to include writing samples by pupils from schools all over New York City.

Look at the stories and poems. Read the problems in Math and Science. Enjoy the word games and solve the puzzles. You can even try the recipes.

Now, it's your turn to write for your school newspaper or magazine. Listen and learn from the lessons your teacher gives you. Pay attention to the paraprofessional when you receive instructions on how to operate all the machines in the Publishing Activity Center.

Maybe someday you will be a journalist or famous writer. In the meantime, do you have an idea you would like to get down on paper?

Good luck and let's get started. . . .

NINETEEN STEPS TO PUBLISHING SUCCESS

In the Publishing Activity Center you will be able to perform every step along the way to printing your own newspaper or magazine. For most of these steps, you will use new equipment and machines. The paraprofessional in the center will teach you how to use each machine. As you learn to use the equipment and machines, you will find yourself doing new and exciting things.

1. Think about what you want to write.
2. Decide which articles, stories, reports, experiments, puzzles, recipes, and pictures you want in your newspaper or magazine.
3. Get information about topics for your publication.
4. Write out ideas and collect the things that people have already written. This is your COPY.
5. Edit and proofread the written copy for mistakes.
6. Correct all mistakes.
7. Type the copy on the typewriter.
8. Edit and proofread what has been typed and correct any mistakes.
9. Make larger type for displays or headlines on the headline printer or printing press.
10. Make drawings, take pictures, and do all other artwork.
11. Put typed copy and artwork together on pages. This is your LAYOUT. First see if it looks good. Then, glue it down. Once it is glued it is called a PASTE-UP.
12. Cut a stencil on the STENCIL CUTTER using your original paste-up.
13. Reproduce many copies by using the STENCIL DUPLICATING MACHINE.
14. Let each page dry on the DRYING RACK.
15. Collate the pages.
16. Bind the pages using a BINDING MACHINE.
17. Distribute the publication.
18. Go over it yourself and give it criticism and praise.
19. Begin to think about what you want to publish next.

JOBS ON A SCHOOL PUBLICATION

The staff members of a school newspaper or magazine are expected to do the same jobs professional men and women work at on major New York City newspapers and magazines.

Pretend that your teacher is a publisher and has hired you to join the staff of your school's newspaper or magazine. You are given an assignment which means you have to do a particular job. The first thing you would want to know is what is expected of you. What does the job call for?

Below is a list of staff jobs and their descriptions. Read them to learn what your responsibilities will be when you hold one of these jobs.

THE STAFF

1. Editor-in-Chief

Your job is to keep all staff members informed about past, present, and future events that are related to the school and the community. You pass out assignments to the appropriate editors. You decide where news and feature articles will be placed.

2. Assistant Editor

Your job is to help out the Editor-in-Chief, especially when he or she is absent. You also offer assistance to all departments of the publication. You write headlines and captions. You choose type size. With the Editor-in-Chief, you select suitable material for publication.

3. News Editor

Your job is to proofread news copy. You select photographs and drawings that illustrate the news story. You write the captions under the pictures.

4. Feature Editor

Your job is to collect material that is of current interest to the pupils in your school. You write the captions under the cartoons or photographs selected for feature articles. You also proofread copy.

5. Sports Editor

You cover all sports events in the school and community. You give assignments to the sports reporters. You write the captions or pictures and you edit copy.

6. Art Editor

Your job is to read all news, feature, and sports copy to determine which articles will be illustrated by a sketch, cartoon, or photograph. You discuss illustrations with other pupils whose artwork you will use. You help with the layout or design of all pages.

7. Photographer

Your job is to photograph people and events. You carry out the assignments from the editors of all departments. You also keep your camera ready to photograph anything of interest in the school or community.

8. Production Manager

You are responsible for the smooth operation of all steps in the publishing sequence. For example, you watch to see that all stencils are properly prepared. Your job is to make sure everyone is doing his or her job.

9. Circulation Manager

Your job is to run circulation drives to get the greatest number of subscriptions to the school's publications. Subscriptions should be obtained from people in the community as well as from pupils in the school. You must also make sure that the newspapers or magazines are distributed to all the people who subscribed to them.

HEADLINES

**EVENTS IN
THE NEWS
AFTER SCHOOL CENTER**

**EDITORIAL
TIME OUT FOR COMICS
FUN and GAMES**

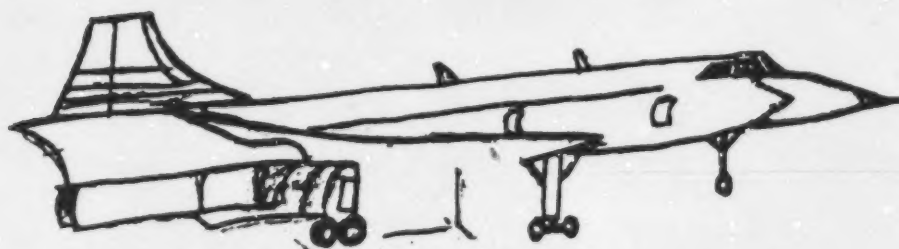
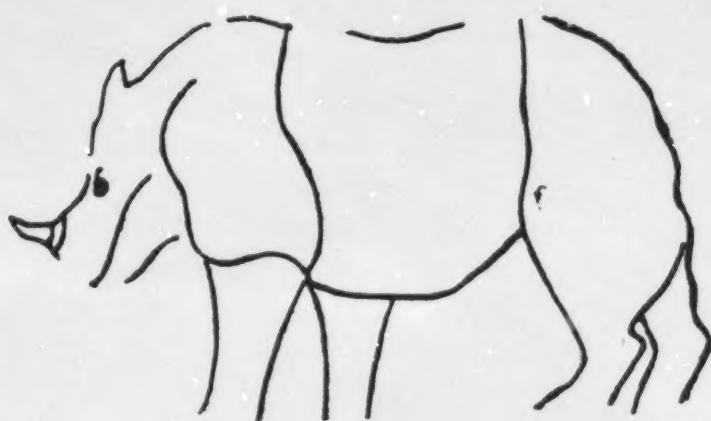
THANKSGIVING

OLYMPICS

ART



ART



FOREIGN LANGUAGE

E S P A N O L

Este año, P. S. 135 introducirá el uso de magnetofono visual para llevar los programas de television dentro de los aulas. Las clases verán programas que harán sus estudios mas comprensibles y mas faciles. Tales programas como "The Mayflower" y "The National Geographic" series dan ya una mejor comprension de lo que se esta haciendo en clase.

El dinero para el material proviene de fondos especiales de gobierno y donaciones de nuestra asociacion de padres. A medida que va pasando el semestre y que mas programas estan registrados, la escuela espera que una gran cantidad de estudiandes podran hacer uso del material.

F R A N C A I S

Cette annee, P. S. 135 utilisera le magnetophone visuel pour introduire les programmes de television dans les salles. Les classes verront des programmes destines a rendre leurs etudes plus comprehensibles et plus simples. Des programmes telesque "The Mayflower" et "The National Geographic" series nous donnent deja une meilleure comprehension de ce qu'on enseigne en classe.

L'argent pour le materiel provient des fonds speciaux du gouvernement et de donations de notre Association des Parents. A mesure que le trimestre s'acheve et que plus de programmes sont en registres, l'ecole pense que les eleves pourront en faire usage du materiel a leur disposition.

LANGUAGE ARTS /BIOGRAPHY

My family had been in the bamboo business in Japan for 350 years. When Hideyoshi, Toyotomi, the main character of the book, "Shogun," built his castle in Osaka, the first member of the Hirota family had established a large bamboo business alongside the canal.

Osaka was a city of canals, like Venice, Italy. Long before roads were built, people needed boats to carry cargo. The canal was necessary to the business. It made deliveries of raw bamboo to the factory and shipping finished wood from the factory possible.

Bamboo was an important building material. Unlike other woods, bamboo is not affected by temperature. It does not shrink or expand.

My grandmother's brother, granduncle Hinichi Horita is the last member of our family to be in that same location and after him there will be no more of the family bamboo business.

My granduncle is very sad. He is the 11th generation in that business. New materials have replaced bamboo and there is little demand for bamboo. Before 1945, he had 30 employees, now he has 3.

Hinichi has started a new business. He builds office buildings and rents the space to different people. He is planning his third building now. Perhaps this is just the second phase of the Horita family business. How different is building buildings from selling building materials? I guess there will be another generation, another 350 years of Horitas in the business of getting Japan built.

LANGUAGE ARTS/BIOGRAPHY

My paternal Grandfather, Karl-Ernst Kraehmer was born in Koblenz, Germany (some of his ancestors came from the Luxembourg region of Europe) in 1904. At the age of 14, he became a German naval cadet. In 1929, he met Anna Lenz. She was born in Wetzlar, Germany in 1905. They were married around 1931 and settled down in Cologne, Germany. They had two sons, Hans Karl-Ernst Kraehmer (my father) who was born in 1934, and Gunter Kraehmer (my uncle) who was born two years later.

My mother was sent by her company to work on an oil refinery project in Duesseldorf, Germany and there she met my father. He later came to England where they were married at St. Mary's Anglican Church in Ruislip, in the County of Middlesex (some 20 miles north-west of London), and two years later they came to the United States and lived for one year in San Francisco, California. Then they came to New York, and in 1966, they had a daughter, Laura Anne Kraehmer (me). She was born in Jamaica, Queens, at Mary Immaculate Hospital.

Therefore, I am a first-generation American.

LANGUAGE ARTS/NEWS

A VISIT TO THE BROOKLYN MUSEUM

We went to the Brooklyn Museum on December 22, 1978. Our courteous guide, Ms. Robin Factor, partially told us about the legend of Osiris. The class had finished the end of the legend. Our class saw beautiful hieroglyphics writing on tablets and coffins. We could decipher some of the writing with a sheet of paper Ms. Factor gave to us. After that, we were told to draw an amulet that you would wear near your heart. We were then split up into groups to draw our own mummy cases. Altogether, the trip was fun learning about funeral customs of Ancient Egypt.

SPECIAL THEATER REVIEW

This was a marvellously animated cartoon featuring Fordo Baggins' nephew and Bilbo Baggins (who you might remember from last year's cartoon "The Hobbit.")

It harbors many villains such as the ferocious Orcs and Night Riders who battle against Fordo and Goldolf as well as a host of others all for the power of the ring.

LANGUAGE ARTS/Penmanship

Friends
Happy, cheerful
Ever close together
Never to be parted
Friendship.

Football
Rough playing sport
Passing, running, touchdowns
Tackling field goals, bounding hard
Great sport.

Flowers
Various kinds
Lilies, roses, tulips
Their sweet smell permeates the air
Flowers.

LANGUAGE ARTS / PENMANSHIP

Jungle

Hot, noisy

Rears, chirps, screeches

It is very scary

Forests.

Flowers

Beautiful scents

Bright glowing colors

Brilliant as a bouquet

Plants.

Brother

My friend for life

One I can share joys with

One I can trust when in trouble

Brother.

LANGUAGE ARTS/Poetry

Rivers
Racing downstream
Quickly moving waters
Flowing to meet the ocean.
Rivers.

Spring is nice
It makes me feel right.
I like it twice.
I wish it would never
go away.
I wish it would stay
day after day
After day after day.
And never blow away.

LANGUAGE ARTS/POETRY

He did good things.
He did not fight.
He believed only
 what was right.
He helped me to be free,
So I can be what I want
 to be.

Martin L. King,
A man brave and kind
Had lots of ideas
On his mind.

He had so much love
For everyone
That in his peaceful way,
He got his work done.

HAIKU

Love and caring	Most people love and play
mean and nasty people	temptation takes them away
the world grows darker	war - everybody fights

LANGUAGE ARTS / REVIEWS

BOOK

THE UNDERGROUND RAILROAD

The name of the story is "Traveling the Underground Railroad." It is about Harriet Tubman. The underground railroad, otherwise known as the Ship of Zion was a route through which slaves could escape. Harriet Tubman, a fugitive, brought slaves to the North where they were free. They were very jubilant. She will always be remembered in history. To me, she was a great woman.

TV

T.V. SHOW - A Woman called Moses
Time - 9:00 - 11:00 P.M.
Date - Monday & Tuesday,
December 11 & 12, 1978

I saw a show called "A Woman Called Moses." It was about various times of Harriet Tubman's life and about how she led the slaves to freedom through the underground railroad. It was an interesting show with the lead played by Cicely Tyson.

LANGUAGE ARTS/STORIES

THE MAN AND THE CAR (An Original Fairy Tale)

Once upon a time there was a little car. He lived in a car lot. Nobody would ever buy him. But one day a nice old man wanted a car, so he went to the lot. He saw the little car standing all alone and decided to go over and look at the car. There was something about the car that made the old man happy, and he started to talk to the car. The old man told the car how lonely he was, because he had no friends or family and he never had anywhere to go. All of a sudden the little car started to talk to the old man. The little car also said he was very lonely, because nobody wanted to buy him. The old man told the car that he would buy him and that they would never be lonely again. So now, the old man and the car go all over together, and they are very happy. They aren't lonely anymore.

Baseball

I said to myself I would
strike him out. I pitched. Strike
one! Then I pitched again.
Strike two! Strike three!
I did it! We were up.
It was my turn to hit.
I hit the ball. It was a
home run. We won the World
Series of 1979.

LANGUAGE ARTS/WORD GAMES

NOTE: Certain workers have a special vocabulary or lingo which they use amongst themselves. This paragraph is written in truck driver's lingo. See if you can decipher any of it before looking at the answers below.

A SHORT RACE

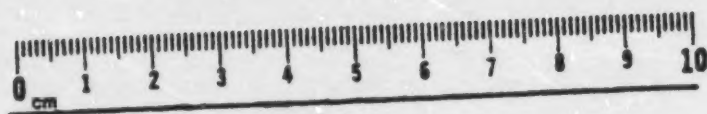
My partner and I stopped at a ¹coffee pot. Another ²truck jockey insulted our ³rig and challenged us to a drag race at night. Luckily my partner was a good driver who never followed the ⁴Bible. It was night and we were ready. We were surprised to see that the other ⁵tanker was a ⁶dog and had ⁷rags. So we started but suddenly a ⁸Big Hat's car appeared. We ⁹layed on the air and went onto another road but the ¹⁰tailboard artist kept on going. He finally got caught and was arrested. Am I glad we got away.

1. coffee pot-restaurant
2. truck jockey-truck driver
3. rig-truck
4. Bible-truck driver's manual
5. tanker-truck
6. dog-truck with little power
7. rags-bad tires
8. Big Hat-state trooper
9. layed on the air-applied the brakes
10. tailboard artist-arrogant driver

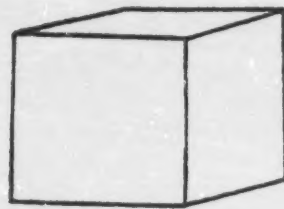
MATHEMATICS

Polly and Joseph each have a bottle of soda. Polly's bottle has 9 milliliters and Joseph's bottle has $\frac{1}{2}$ ounce. Who has more soda, Polly or Joseph?

Find the volume of this rectangular solid.
It is four decimeters long, six decimeters wide and three decimeters deep.



10 cm. = 1 dm.



MATHEMATICS

John lives 3 miles away from school and Mary lives 3 kilometers away from school. They both walk to school each day, at the same rate. If they leave at 7 A.M., who would arrive at the school first?

SCIENCE

ATOMS AND MOLECULES NATURE'S BUILDING BLOCKS

Solids, liquids and gases are all made up of particles (tiny bits of matter) called atoms. Atoms are so small that nobody could see them, even with the most powerful microscope. They themselves are made of even smaller particles called neutrons, protons and electrons. Neutrons and protons are packed together in the nucleus or the core of the atom. Electrons travel around the nucleus like planets going around the sun. In most substances atoms are joined together forming groups called molecules.

The elements are made up of only one kind of atom. The main difference between the atoms of one element and of another is in the number of protons in the nucleus. For example, an atom of silver has 47 protons, while an atom of iron has 26 protons. The number of protons in each element is called the atomic number of that element. There are 105 elements, of which 90 are found in nature and 15 are man-made (by scientists in Labs.). Few of the naturally occurring elements are oxygen, silicon, aluminum, iron, calcium, sodium and potassium.

Substances that are made up of molecules containing different kinds of atoms are called compounds. Water is an example. One molecule of water contains two atoms of hydrogen and one atom of oxygen. Scientists use symbols to show quickly how molecules are made up. A set of symbols is called a formula. The formula for water is written as H_2O (H=hydrogen, 2=two atoms, O=oxygen).

SCIENCE

HOW THE RAINBOW IS FORMED

The ordinary white light is made up of rays with seven colors mixed together. But, the main primary colors are red, green and blue.

Different combinations of the primary colors make up the following. Infra-red, red, orange, yellow, green, blue, violet, and ultra-violet blend to give white.

Red and green give yellow. Green and blue make a cyan (a blue-green). Red and blue give out magenta (reddish-purple).

The rays have different wavelengths. The separation of various rays of light occur when a beam of light passes through a prism (a triangular piece of glass). This separation of rays of light is called dispersion.

This kind of dispersion of light also occurs in nature. Water droplets which fill the air after a storm and hover around waterfalls act like millions of tiny prisms. They separate sunlight into its individual colored rays to form rainbows.

SOCIAL STUDIES

Nicole promises:

If I am elected president of the class, I will allow the children to draw after they finish their homework.

I will let the children go right up to Mrs. Barofsky's desk to check their homework.

I will allow the children to go to the bathroom and with whomever they want.

I will make sure children listen when Mrs. Barovsky is teaching a lesson. I will see that the children do not talk without permission. And, when Friday comes, I will make sure the good children get rewarded.

Shawnette promises:

If I am elected president of the class, I will be nice to everyone.

I will work with the teacher and also help her. I will help the children with their math and reading. I will make sure that the students are good when the teacher has visitors.

Whenever the teacher wants to know the time, I will be glad to give it to her. If the teacher is absent, I will make sure that the children get a good report from their other teacher.

I will make sure that the children pay attention at all times.

SOCIAL STUDIES

WHAT AMERICA MEANS TO ME

America means freedom, liberty, rights of speech. We can grow up to be anyone and anything we want to be. We're not judged by our color, place in life, or our wealth. Only some prejudice people do. I like America because I can buy land and have a beautiful house. I like America because it is governed by the people. I like America because of the Bill of Rights. Most of all I like America because it keeps growing stronger and never gives up.

WHAT AMERICA MEANS TO ME

America is the country I live in. I love America. America to me is to be free. Free to do or say anything I want without being asked to stop.

America is important because we get products to live on from stores or farms. We also get good health care from the doctors.

In America we have more chances of living, if we get sick because we have many more hospitals than any other country. We also have many scientists. They find cures for diseases and illnesses. America is free! "America."

WHAT AMERICA MEANS TO ME

America is anguish and hope. It is love and hate. America is sex and war. It is anxiety and fear. America is you and me.

WHAT AMERICA MEANS TO ME

America means freedom. It means no more slavery. America means freedom of the press, freedom of religion and freedom of choice and rights.

America is for people who want to be free and no one can make us slaves again. America is a beautiful place to live. We've just got to be free. That's America to me.

WHAT AMERICA MEANS TO ME

America means freedom and the chance of opportunity. America is a beautiful place to live in. America has a lot of monuments that are very famous. Such as the Statue of Liberty, Lincoln Memorial and there are some others too. This land once was lived in by the Indians. They didn't pollute the air as we do today. They only took from the earth. Indians did not use what they didn't need.

SOCIAL STUDIES

OIL PRICES AFFECT US ALL

O.P.E.C. has announced a price increase of 14.5% in their crude oil, an act which will affect us all. It will make all consumers pay increased prices for oil, electricity and gas. It will affect N.Y. and the Northeast very much because we use a lot of fuel for cars and for heating homes. Con. Ed. uses oil to run its plants. Businesses will start to raise their prices because their costs were raised.

You never know, but the price of gasoline may go up to a dollar a gallon or more and that is a little bizzare.

President Carter has tried to stop inflation but he didn't succeed. My opinion is, that President Carter will try again, but he can't do it alone.

Dear Fellow Americans:

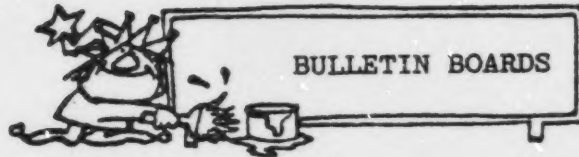
I hope you are well. I am very sorry that you were captured by the Iranian people and I wish you a Merry Christmas in Iran and a happy New Year. I wish Mr. Carter could get you out. We are having a Christmas party in school. I wish you could have one too.

Dear Americans:

I am wishing that you will be out by Christmas so you can have the best Christmas ever. I am sorry about what happened, but, as you know, everybody has their bad days. I wish the Shah would go back to Iran.

Merry Christmas and a happy New Year.

BULLETIN BOARD(&ARTWORK)



Class 1-201 has a board showing exactly what's up with the animals in the fall.

Class 1-208 has done a handsome board called "Fall Fun" featuring pumpkins and people. Then a beautiful multi-colored tree.

Class 2-305 has erected a lovely board by the name of "Halloween News." All the pictures are done on a page of newspaper.

Class 3-402 has made a board entitled "Autumn Leaves." This board has a green background with colorful leaves. It is quite delightful.

Class 3-404 has a board called "Adventures in Color." It is made up of different booklets all featuring a certain color.

Class 4-408 has done a board in tribute to Christopher Columbus named "In 1492" filled with colorful pictures and prose.

JOKES

Ques. How do you get down from an elephant?

Ans. You don't. You get down from a duck.

Ques. How do you stop an elephant herd from charging?

Ans. You take away their credit card.

Ques. Why did the man put bread crumbs in his shoes?

Ans. He was feeding his pigeon toes.

A woman kept her son in the refrigerator while he was growing up. She wanted to keep him from getting spoiled.

Ques. Why did the uncle put his wife in the freezer?

Ans. He wanted to see aunti freeze.

Did you know? - If eggs grew on trees they would be called egg plants.

Ques. What did the baby porcupine say to the cactus?

Ans. Is that you mama?

Ques. Five copy cats are sitting on a wall. If one jumps off, how many are left?

Ans. None

RECIPES

Calalou - West Indies

Ingredients

- 1 lb. can of spinach
- 1 frozen package of spinach
- 1 lb. of okra
- 1 eggplant cubed
- 1 package of cod fish
- $\frac{1}{4}$ lb. of ham
- $\frac{1}{2}$ teaspoon of salt
- $\frac{1}{2}$ teaspoon of pepper
- optional - 9oz. can crabmeat

Method:

1. Cook okra, spinach in water in a pot until tender
2. Add ham, cod fish, crabmeat, and eggplant
3. While you are cooking add salt and pepper
4. Continue cooking on low flame for thirty minutes.

Serves four

RECIPES

Easy Corn Chowder - Panama

- 1 Small onion, grated
- $\frac{1}{4}$ cup butter or margarine
- 2 cups leftover mashed potatoes
- 1 lb. can corn
- 1 cup water
- 3 cups milk

- ① Saute onion in butter until tender.
- ② Stir in the rest of the ingredients.
- ③ Cover and simmer for 10 or 15 minutes.
Do not boil. serve hot.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
2/26 MEAL #8 HAMBURGER FRENCH FRIES	2/27 MEAL #9 VEAL PARMESAN GREEN BEANS	2/28 MEAL #10 FRANKFURTER BEANS	3/1 MEAL #11 FRIED CHICKEN MASHED POTATOES	3/2 MEAL #12 FISHBURGER CORN
3/5 MEAL #13 SLICED BEEF/GRAVY CARROTS	3/6 MEAL #14 CHICKEN PATTIE PEAS & CORN	3/7 MEAL #15 TOASTED CHEESE SANDWICH POTATO ROUNDS	3/8 MEAL #16 SALISBURY STEAK CORN	3/9 MEAL #2 CHEESE PIZZA
3/12 MEAL #3 FRANKFURTER POTATO ROUNDS	3/13 MEAL #4 SPAGHETTI & MEAT BALLS	3/14 MEAL #5 SLICED TURKEY/ GRAVY CANDIED SWEET POTATOES	3/15 MEAL #6 CHEESEBURGER POTATO ROUNDS	3/16 MEAL #7 FISH STICK CORN
3/19 MEAL #2 CHEESE PIZZA	3/20 MEAL #11 FRIED CHICKEN MASHED POTATOES	3/21 MEAL #9 VEAL PARMESAN GREEN BEANS	3/22 MEAL #1 MEATBALL HERO	3/23 MEAL #15 TOASTED CHEESE POTATO ROUNDS

MENU

73

72

74

MEMO PADS

HONEY DO PAD

HONEY DO

Completed .

- | | |
|------------|--------------------------|
| This _____ | ☐ |
| That _____ | ☐ |
| This _____ | ☐ |
| That _____ | ☐ |
| This _____ | ☐ |
| That _____ | ☐ |
| This _____ | ☐ |
| That _____ | ☐ |
| This _____ | ☐ |



to market·to market

SHOPPING LISTS

fruits vegetables	meats fish poultry	groceries canned goods	bakery	detergents paper goods miscellaneous	dairy frozen foods
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POSTERS

The following Publishing Activity Center Posters
may be removed from the curriculum guide
and used as a teaching aid.

Making a Class Publication



Class-School Publication



Reading Will Suggest Ideas

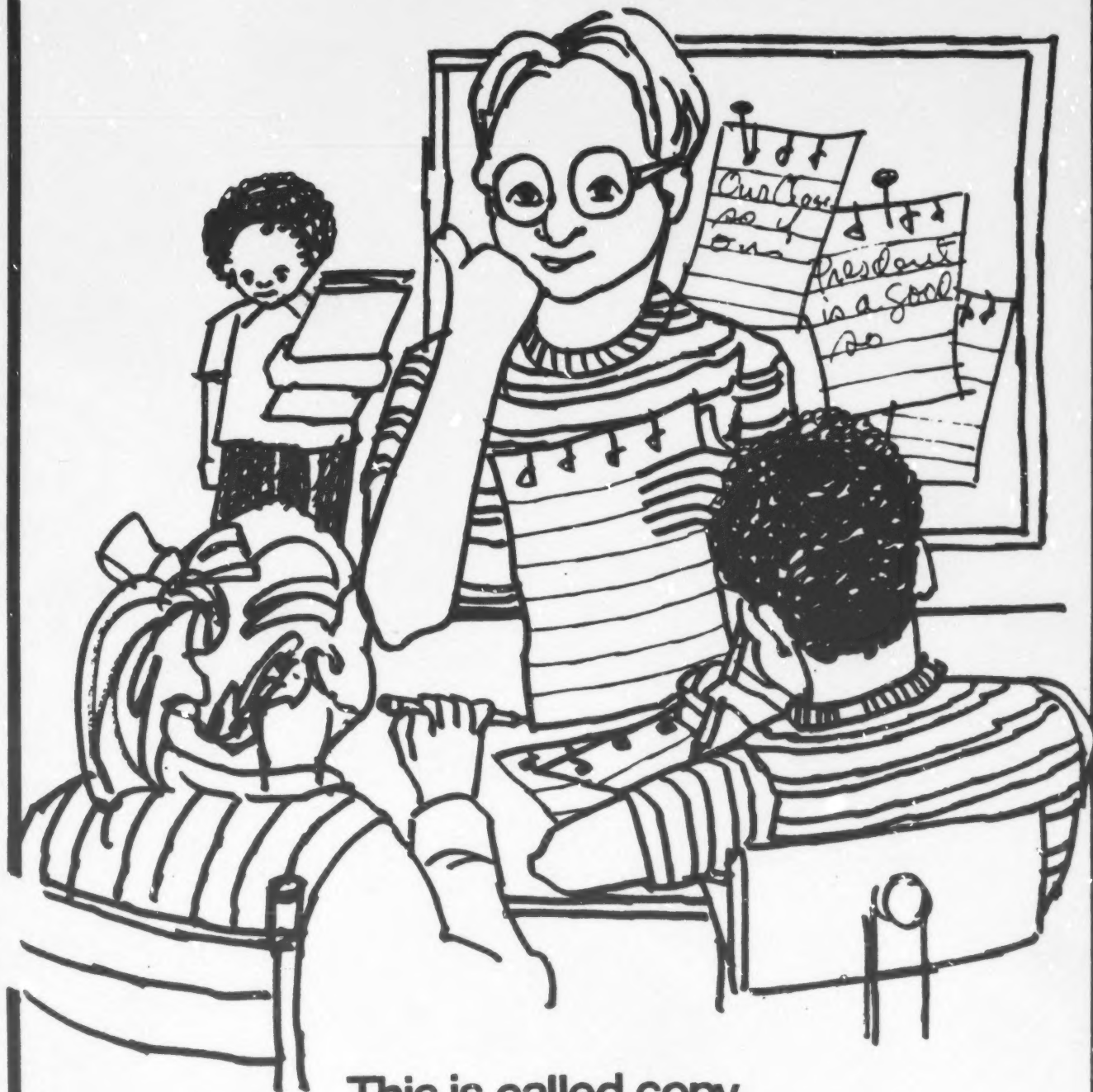


Listening—Ideas



The Copy

Next comes writing out ideas.



This is called copy.

Proofreading is checking and correcting the copy.



The copy is collected for proofreading and editing. Corrections are made.

Type The final copy gets typed
on the typewriter.

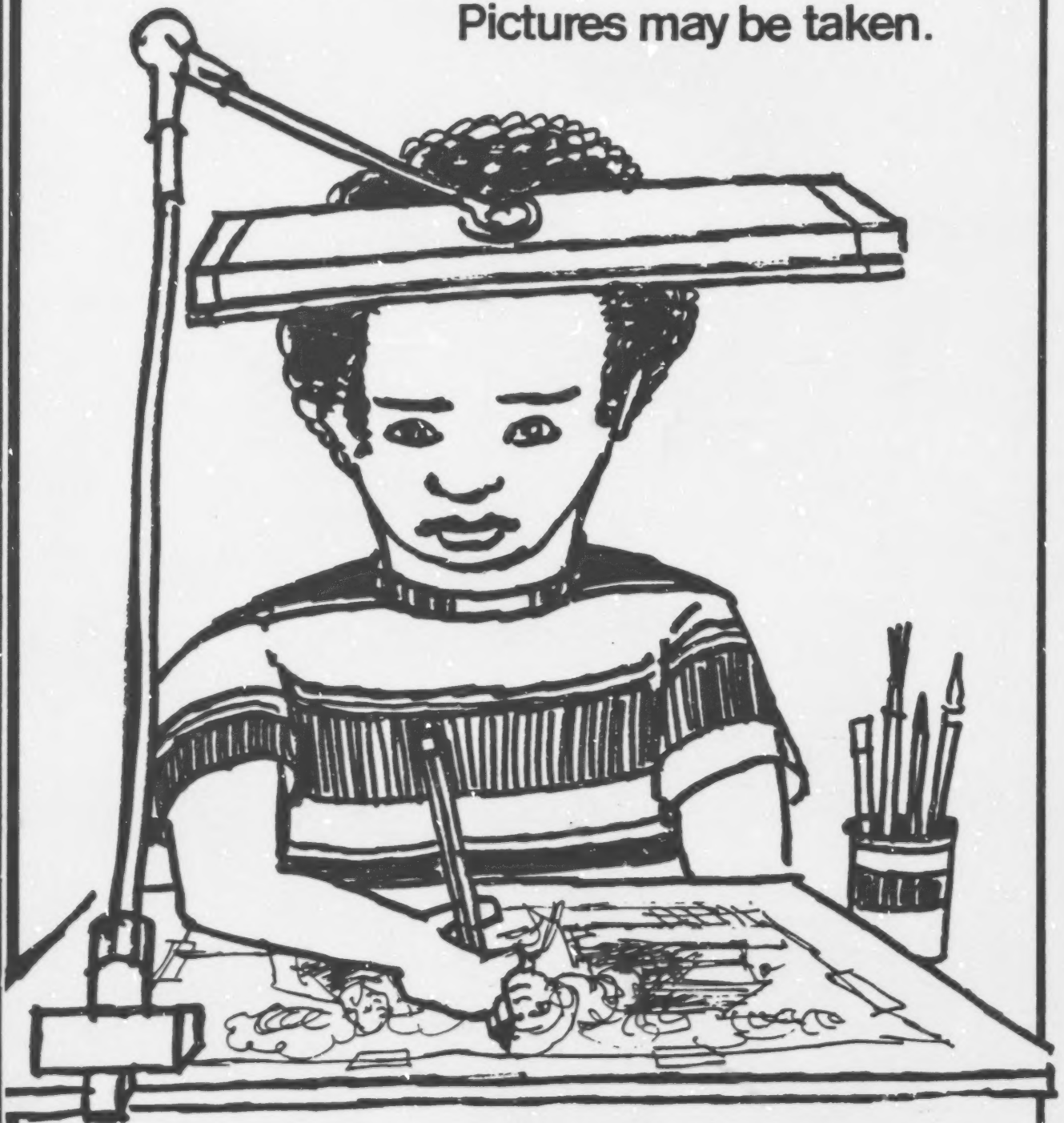


Check for mistakes again.

Artwork

Artwork is done.

Pictures may be taken.



Drawings are made.

Headline We need larger type for headlines or displays.



We use a headliner for these.

Paste-up Put together the typed copy with the artwork.

We do this for each page.

This is called a layout.



When the page looks good we glue it down.

This is called the paste-up.

Cut Stencil From our paste-up we
make a stencil...



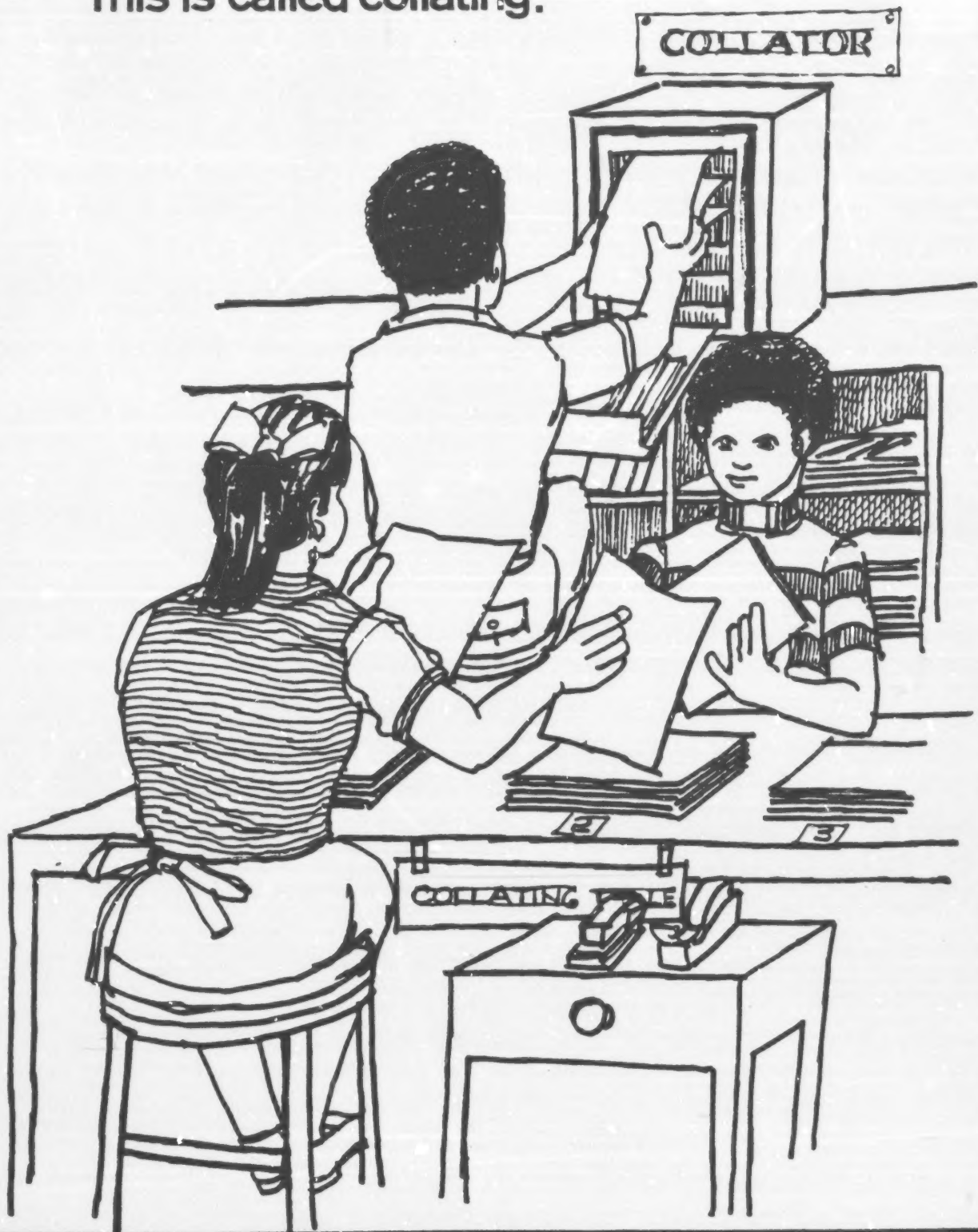
So we can make many copies. We use an
electric stencil cutter.

Reproduce To reproduce many copies.



The stencil is run on an electric
stencil duplicator.

Collate The pages are put in order.
This is called collating.



Distribute We check it over. We distribute it.

What will we do next in our publishing activity center?



Talking about what we read.

